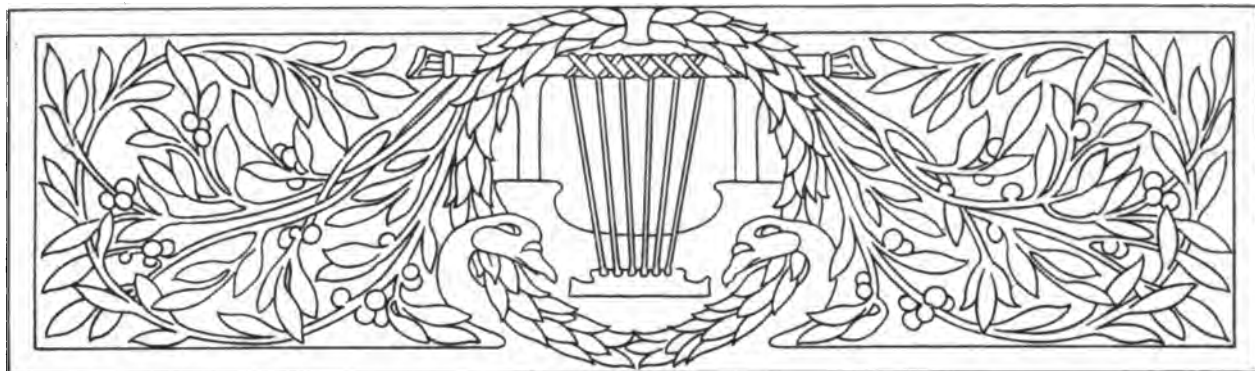


194 1/2



14

# W. A. MOZART

## GROSSE MESSE

C MOLL \* C MINOR \* UT MINEUR

WERK 427

NACH MOZARTSCHEN VORLAGEN VERVOLLSTÄNDIGT

VON

ALOIS SCHMITT



Printed in Germany

## Vorwort.

Ein seltsames Verhängnis ist es gewesen, dass Mozart seine beiden bedeutendsten Werke kirchlicher Gattung, die »Grosse C-moll-Messe« und das »Requiem«, nicht beenden sollte! Bei Letzterem nahm der Tod ihm die Feder aus der Hand, erstere blieb unvollendet durch die Verkettung ungünstiger Umstände. Ihre Entstehung verdankt sie einem Versprechen, welches er seinem Vater gegeben, eine grosse Messe schreiben und sie in Salzburg aufführen zu wollen, wenn er Constanze als seine Gattin dahin bringen werde. Dass es ihm damit Ernst war, geht aus folgender Briefstelle vom 4. Januar 1783 hervor: »Wegen der Messe hat es ganz seine Richtigkeit, es ist mir nicht ohne Vorsatz aus der Feder geflossen, ich habe es in meinen Herzen wirklich versprochen.« Es ergibt sich hieraus, dass die C-moll-Messe das erste grosse Werk war, welches Mozart nach seiner Verheirathung (4. August 1782) schrieb. In welcher Stimmung er an die Arbeit ging, zeigt folgende, ebenfalls an den Vater gerichtete Briefstelle vom 17. August 1782: »Ich habe letzthin vergessen, Ihnen zu schreiben, dass wir (Mozart und Constanze) allzeit mitsammen sowohl in die heilige Messe, als zum Beichten und Communiciren gegangen sind und ich habe gefunden, dass ich niemals so kräftig gebetet, so andächtig gebeichtet und communicirt hätte, als an ihrer Seite und so ging es auch ihr.« O. Jahns Annahme, es handle sich bei dieser Messe im wesentlichen »um eine nur zum Studium unternommene Arbeit«, wird durch den Inhalt dieser Briefe widerlegt. Durch die allsonntäglichen Aufführungen beim Baron van Swieten trat Mozart den Meistern J. S. Bach und Händel näher. Von Ersterem bearbeitete er für Streichinstrumente 5 Fugen, von Letzterem instrumentirte er mehrere Oratorien im Auftrage van Swietens. Der Einfluss norddeutscher, protestantischer Kunst ist daher in dieser Messe unverkennbar. Das Credo und Sanctus gemahnt an Händel und im Gloria (1. Satz) ist sogar eine Reminiscenz (Note für Note) aus dem Hallelujah des Messias! Das Quartett »Benedictus« athmet Bachschen Geist. Die herbe Süßigkeit, die meisterhafte Polyphonie dieses Stückes verleihen ihm ein ganz eigenartiges Gepräge und stempeln es zu einem Unikum in der Mozarlitteratur. Um so merkwürdiger ist die Assimilirungsfähigkeit Mozarts, als er, während er sich dem Ernste und strengen Styl eines Werkes wie die C-moll-Messe hingab, zu gleicher Zeit im lebhaftesten Verkehr mit der italienischen Opera buffa stand, für die er zahlreiche charakteristische Stücke

schrrieb, ohne seine Eigenart im geringsten preiszugeben. — Das junge Ehepaar traf im Juli 1783 in Salzburg ein, von der Messe war aber nur das Kyrie, Gloria, Sanctus und Benedictus fertig, das Credo nur theilweise, das Agnus noch gar nicht komponirt. — Am 25. August desselben Jahres fand die erste Aufführung statt und zwar in der St. Peterskirche zu Salzburg (nicht zu Wien, wie in der Vorrede zu Andrés Klavier-Auszug bemerkt ist). Hiernach ruhte das Werk über 100 Jahre, d. h. bis zum 8. April 1901, an welchem Tage dasselbe in der Martin Lutherkirche zu Dresden seine Auferstehung feierte. — Es ist nicht anzunehmen, dass Mozart bei der Salzburger Aufführung sich mit einem Fragment begnügt haben sollte. Wahrscheinlich wird er, wie auch O. Jahn meint, das Fehlende durch Stücke aus früheren Messen (er hatte deren 16 geschrieben) ergänzt haben. Welche Stücke dies gewesen sein mögen, konnte leider, trotz vielfacher Bemühung nicht ermittelt werden. Nissens Behauptung, Mozart habe die Messe in Salzburg fertig komponirt, hat sich als ein Irrthum erwiesen.

Nach Wien zurückgekehrt, war der Meister zunächst durch Unterrichten und Arbeiten zu seinen zahlreichen Akademien übermässig beschäftigt. Zur Composition von Kirchenwerken bot sich ihm keine Gelegenheit. Zu Anfang 1785 trat jedoch ein Umstand ein, der für die C-moll-Messe verhängnisvoll werden sollte. Aufgefordert, in wenig Wochen ein italienisches Oratorium zu schreiben, welches zur Fastenzeit im Burgtheater zu wohlthätigem Zwecke aufgeführt werden sollte, übernahm der allzeit zuvorkommende Meister diesen Auftrag. Doch ausser Stande, in der gegebenen Zeit ein so umfangreiches Werk neu zu komponiren, griff er zu seiner Messe und verwendete die grössere Hälfte davon für das Oratorium. Es wurde wohl oder übel ein italienischer Kantatentext untergelegt, 2 neue Arien hinzukomponirt nebst einer dreistimmigen Cadenz zur Schlussfuge des Gloria, und so wurde das Gelegenheits-, richtiger Verlegenheits-Oratorium: »Davidde penitente« fertig und am 13. und 17. März 1785 aufgeführt und später veröffentlicht. Das Schicksal der Messe war damit besiegelt. Sie blieb verschollen trotz des von André 1840 veröffentlichten Fragments und der von Breitkopf & Härtel herausgegebenen Partitur in der Gesamtausgabe von Mozarts Werken.

Das fertige Sanctus und Benedictus, das in dem Oratorium keine Verwendung gefunden, sowie die beiden unfertigen Credosätze, blieben un-

beachtet. Mozart hat in keinem seiner Werke, das Requiem ausgenommen, den erhabenen Ernst und die tief religiöse Weihe seiner grossen C-moll-Messe wieder erreicht, geschweige denn überboten. Die fast durchgängig strenge Schreibart, die Anwendung 5- und 8stimmigen Chorsatzes, die breite Anlage der einzelnen Stücke, sowie die Behandlung des Orchesters, erheben sie himmelhoch über alle seine früheren Werke dieser Gattung und rücken sie auch äusserlich in die Nachbarschaft der grossen Messen von J. S. Bach und Beethoven.

Aus dieser Überzeugung entsprang der Wunsch, das erhabene Werk in seiner wahren Bedeutung wieder herzustellen. Dazu war zweierlei erforderlich: die Wiedereinsetzung des Originaltextes und der Rahmen einer vollständigen Messenaufführung, und so trat die Frage an uns heran, ob das, was s. Z. zur Ergänzung des Requiems in verhältnissmässig weit ausgedehnterem Maasse geschehen ist, in vorliegendem Falle nicht auch möglich wäre. Nach reiflicher Erwägung durfte diese Frage bejaht werden. Die instrumentale Ausarbeitung der von Mozart in vollständigem Entwürfe hinterlassenen Sätze wurde vom Unterzeichneten vollendet, die fehlenden Theile des Credo durch andere Mozartsche Kirchen-Stücke ergänzt und dem Ganzen eingefügt — die hierbei in Frage kommenden Werknummern (nach Köchel) sind im Inhaltsverzeichnis des Klavier-Auszugs bzw. der Partitur mitgetheilt — sowie zum Agnus Dei, nach dem Vorgang des Requiems, das Anfangsstück der

Messe, das Kyrie benutzt. Es liegt somit die Partitur einer vollständigen Messe vor.

Dem Mozartverein zu Dresden und seinem idealgesinnten Vorstände gebührt das Verdienst, die erste Aufführung derselben geplant und durchgeführt zu haben. In Sonderheit sei dem begeisterten und in der Mozartlitteratur selten bewanderten Vorstandsmitgliede Herrn Ingenieur Ernst Lewicki auch an dieser Stelle nochmals aufrichtiger Dank gesagt, denn ohne seine Anregung und nimmermüde Beihilfe bei Auswahl der Ergänzungsnummern wäre die schwierige Arbeit weder begonnen noch beendet worden.

Die beiden von dem genannten Vereine am 3. und 5. April 1901 unter Mitwirkung des Römhildschen Kirchenchors der Martin Luther-Gemeinde sowie der Solisten: Frau Hofkapellmeister Schmitt-Csányi, Frl. Th. Rothauser v. d. K. Hofoper i. Berlin, des noch in letzter Stunde eingetretenen Konzertsängers Hrn. Willy Schmidt aus Frankfurt a. M. und des Hrn. E. Franck (Dresden) veranstalteten Aufführungen haben bewiesen, dass das Werk in der vorliegenden neuen Gestalt der Einheitlichkeit nicht entbehrt, welche als eine der Grundbedingungen eines jeden Kunstwerks zu gelten hat. So möge denn Mozarts C-moll-Messe von Dresden aus ihren Weg durch die ganze Welt nehmen, zur Ehre ihres Schöpfers, zur Freude und Erhebung seiner Freunde und Bewunderer!

Dresden, im Mai 1901.

Alois Schmitt, Hofkapellmeister a. D.,  
s. Z. Dirigent des Mozartvereins zu Dresden.

# Grosse Messe in C moll

von

W. A. MOZART.

(Werk 427.)

## Nº 1. Kyrie.

Andante moderato.  $\text{♩} = 72$

Nach Mozartschen Vorlagen  
vervollständigt  
von Alois Schmitt.

Pianoforte.

C H O R.

Sopran.

Alt.

Tenor.

Bass.

TUTTI.

Ky - ri - e e -

TUTTI.

Ky - ri -

4 Pos.

lei - son, e - lei - son. Ky - ri - e e -

e e - lei - son, e - lei - son.

TUTTI.

Ky - ri - e e - lei - son.

TUTTI.

Ky - ri - e e lei - son.







lei - son, e lei - son, e lei -  
 Ky - ri - e e lei son, Ky - ri - e e  
 lei - son, e lei - son, e lei son, e -  
 lei son, e lei son, e lei son, e lei son, e lei son, e lei son,



son, e lei - son, Ky - ri - e e -  
 lei - son, Ky - ri - e e -  
 lei son, e lei son, Ky - ri - e e -  
 e lei son, e lei son, Ky - ri - e



lei - son. Ky - ri -  
 lei - son. Ky - ri -  
 lei - son. Ky - ri -  
 e lei - son. Ky - ri -

*mf*

e - lei - son, e - lei - son, e - lei - son, e -

e e - lei -

e e - lei - son, e - lei -

e e - lei - son, e -

lei - son.

son.

son.

le - i - son.

Ob. Fag.

VI.

**B** SOLO. Sopran.

Chri - ste e - lei - son, e lei - son,

TUTTI. Sopr. *p*

Alt. Chri -

TUTTI. *p*

TUTTI. *p* e - lei -

e - lei -

**B**

Chri - ste, Chri - ste e lei - son, son, son, son,

son, lei Chri - ste, Chri - ste Chri - ste Chri - ste

*cresc.* son, e lei son, e lei son, e lei son. *cresc.* e lei son, e lei son, e lei son. *cresc.* e lei son, e lei son, e lei son. *cresc.* e lei son, e lei son, e lei son.

SOLO. Sopran.

Chri - ste, Chri - ste e - lei - son,

Chri - ste, Chri - ste e - lei - son, e -

lei - son, e - lei - son, e - lei -

TUTTI. Sopran.

SOLO.

son, e - lei - son, e - lei - son, Chri - ste e -

Alt. Chri - ste e - lei - son.

Tenor. e - lei - son.

Bass. e - lei - son.

## SOLO Sopran.

lei -

- e son

## TUTTI Sopran.

son. Ky - ri e e - lei son, Ky -

- ri e e - lei son, e lei son, e

TUTTI.

TUTTI, e lei son, e lei son,

Ky - ri e e -

lei - son, e - lei - son, e - lei - son, e -

Ky - ri - e, Ky - ri - e, Ky - ri - e e -

lei - son, Ky - ri - e e - lei - son, e -

**TUTTI.**

Ky - ri - e - e - lei - son, e - lei - son, e - lei - son, e - lei - son,

*mp*

lei - son, e - lei - son, e - lei - son, e - lei - son,

lei - son, Ky - ri - e e - lei - son, e -

lei - son, e - lei - son, e - lei - son, e - lei - son, e -

e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son,

- son, Ky - ri - e e - lei - son.

lei - son, Ky - ri - e e - lei - son.

lei - son, e - lei - son.

e - lei - son, Ky - ri - e e - lei - son.

*sempre*

**D**

Ky - ri - e e - lei - son, e - lei - son, e -

Ky - ri - e e - lei - son,

Ky - ri - e e - le - i -

Ky - ri - e e - lei - son,

**D**

*C*

lei - son, e - lei - son, e - lei - son,

Ky - ri - e e - lei - son,

son, Ky - ri - e e - lei - son,

Ky - ri - e e - le - i - son,

*p*

*p* e - le - i - son.

*p* e - le - i - son.

*p* e - le - i - son.

*p* e - le - i - son.

*pp*



## Nº 2. Gloria.

Allegro vivace.

TUTTI.

♩ = 124

Sopran.

Alt.

Tenor.

Bass.

Pianoforte.

The musical score is written for four vocal soloists (Soprano, Alto, Tenor, Bass) and a Piano. The tempo is 'Allegro vivace' with a metronome marking of 124 beats per minute. The key signature has one sharp (F#), and the time signature is common time (C). The score is divided into three systems. The first system shows the vocalists entering with the word 'Gloria' and the piano providing a rhythmic accompaniment. The second system continues the vocal melody with the lyrics 'in ex-cel-sis, in ex-cel-sis, in ex-cel-sis'. The third system concludes the phrase with 'Gloria in ex-cel-sis'. The piano part features a complex, flowing accompaniment with many sixteenth and thirty-second notes.

in ex - cel -

in ex - cel -

- sis, in ex - cel -

- sis, in ex - cel -

- sis, in ex - cel -

- sis,

Glo - ri a in ex -

Glo - ri a in ex -

- sis,

De-o, Glo - ria in ex-celsis, Glo - ria in ex-celsis, Glo - ria in ex-celsis, Glo -

cel-sis, Glo - ria in ex-cel-sis, Glo -

cel-sis, Glo - ria in ex-cel-sis, in ex-

in ex-cel - sis De-o,

cel-sis, in ex-celsis, in ex-celsis, in ex-cel - sis

- ria in ex-celsis, in ex-celsis, in ex-cel - sis,

cel-sis, in ex-celsis, in ex-cel - sis,

Glo - ria in ex-celsis, in ex-celsis, in ex-cel -

**A** De - o, in ex-cel -

in ex-cel - sis De-o, in ex-cel -

in ex-cel - sis De-o, in ex -

sis, in ex-cel - sis De-o, in ex -

**A**

sis De-o, in excel-sis, in ex-cel-sis, in excel-sis,  
 sis De-o, in excel-sis, in ex-cel-sis, in excel-sis,  
 cel - sis De-o, in excel-sis, in ex-cel-sis, in excel-sis,  
 cel - sis De - o, in excel-sis, in ex-cel-sis, in excel-sis,

et in ter-ra, in ter-ra pax ho-mi-nibus  
 et in ter-ra, in ter-ra pax ho-mi-nibus  
 et in ter-ra pax ho-mi-nibus  
 et in ter-ra pax ho-mi-nibus

bo-nae vo-nae  
 bo-nae  
 bo-nae

lun - ta -

vo - lun - ta -

nae vo - lun - ta -

bo - nae vo - lun -

**B**

- tis. Glo - ri - a in ex - cel - sis, in excel - sis, in ex -

- tis. Glo - ri - a in excel - sis, in ex -

- tis. Glo - ri - a in excel - sis, in ex - cel - sis, in excel - sis, in ex -

ta - tis. Glo - ri - a in ex -

**B**

celsis, in ex - cel - sis - De -

celsis, in ex - cel - sis, in ex - cel -

cel - sis, in ex - cel -

celsis, in excel - sis, in ex - cel - sis, in ex -

This musical score is for the 'Gloria in excelsis Deo' by Franz Schubert, specifically the section marked 'Moderato'. It is a vocal score with piano accompaniment. The vocal part is written for a single voice (likely a soprano or alto) and includes the Latin lyrics. The piano part is written for a grand piano (indicated by the 'p' and 'f' markings) and features a prominent, rhythmic accompaniment in the right hand and a more active bass line in the left hand. The score is in 3/4 time and consists of 12 measures. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Moderato'. The score is published by Schott Music.

De-o, in excel-sis, in ex-cel-sis, in excelsis, et in ter -

De-o, in excel-sis, in ex-cel-sis, in excelsis, et in

De-o, in excel-sis, in ex-cel-sis, in excelsis,

o, in excelsis, in ex-cel-sis, in excelsis, et in

The musical score is for a piece titled "Deo in excelsis". It features four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The lyrics are "De-o, in excel-sis, in ex-cel-sis, in excelsis, et in ter -". The score includes dynamic markings such as *p* (piano) and *C* (Crescendo). The piano part consists of chords and arpeggiated figures.

ra, in ter - ra pax ho - mi - nibus bo -

ter ra, in ter - ra pax ho - mi - nibus

et in ter - ra pax ho - mi - nibus

ter - ra pax ho - mi - nibus

nae vo lun bo nae bo nae bo

This system contains the first four measures of the piece. It features four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'nae', 'vo', 'lun', and 'bo' respectively. The piano accompaniment consists of a rhythmic melody in the right hand and a harmonic accompaniment in the left hand.

ta tis. lun ta tis. vo lun ta tis. nae vo lun ta tis.

This system contains measures 5 through 8. The vocal parts continue with the lyrics 'ta', 'tis.', 'lun', 'ta', 'tis.', 'vo', 'lun', 'ta', 'tis.', and 'nae', 'vo', 'lun', 'ta', 'tis.'. The piano accompaniment continues with the same rhythmic pattern, with a *p* (piano) dynamic marking appearing in measure 8.

*pp*

This system contains the final four measures of the piece, measures 9 through 12. The piano accompaniment features a more complex, flowing melody in the right hand, with a *pp* (pianissimo) dynamic marking in measure 10. The vocal parts are silent in this system.

"B"

## Nº 3. Laudamus te.

Allegro aperto.  $\text{♩} = 126$ 

Pianoforte.

The piano accompaniment consists of four systems of staves. The first system shows the beginning of the piece with a treble and bass staff. The treble staff has a melody with some trills and slurs, while the bass staff provides a steady accompaniment. Dynamics include *p* (piano) and *f* (forte). The second system continues the melody with more trills. The third system features a more complex melodic line with many trills and slurs. The fourth system shows the end of the piano part with a final flourish in the treble staff.

A Mezzo-Sopran.  
SOLO.

The vocal part is a solo for a mezzo-soprano. It consists of two systems of staves. The first system shows the vocal line with the lyrics "Lau - da - - - mus te, -" and "be - - ne -". The piano accompaniment is shown below the vocal line. The second system shows the vocal line with the lyrics "di - - ci - mus te, -" and "be - - ne di - - ci - mus". The piano accompaniment continues below the vocal line. Dynamics include *p* (piano) and *f* (forte).

B

te, a - - - do -

ra - - mus te, glo - ri - fi - ca - mus te glo - ri - fi -

ca -

mus NB.

NB. Bei Kürzung bleiben die folgenden 9 Takte bis  $\frac{3}{4}$  weg.  
V. A. 1967.



**C**

te, glo-ri-fi-ca

mus

*cresc.*

te.

*tr*

**D**

Lau-da-mus

Ob.

te, a-do-ra-mus te, Be-ne-di-cimus

te, glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te, lau - damus

te, a - do - ra - mus te.

Lau - da -

- mus te, - be - ne -

di - ci - mus te, - be - ne - di - ci - mus

te, a - - - do -

ra - mus te, glo - ri - fi - ca -

mus te,

glo - ri - fi - ca -

tr

b

H

- mus te, glo - ri - fi -

fp

fp

fp

ca - mus

tr

p

cresc.

te.

tr

tr

tr

tr

f

## Nº4. Grati-as.

Adagio.  $\text{♩} = 67$

Sopran I. Gra - ti-as, gra - ti-as a-gimusti -

Sopran II. Gra - ti-as a - gimus

Alt. Gra - ti-as a - gimus

Tenor. Gra - ti-as a - gimus

Bass. Gra - ti-as a - gimus

Pianoforte.

- bi pro - pter ma - gnam, ma - gnam

ti - bi pro - pter ma - gnam, ma - gnam

ti - bi pro - pter ma - gnam, ma - gnam

ti - bi pro - pter ma - gnam, ma - gnam

ti - bi pro - pter, pro - pter ma - gnam, ma - gnam

glo - ri - am tu - - - am, gra - - - ti -

glo - ri - am tu - - - am, gra - - - ti -

glo - ri - am tu - - - am, gra - - - ti -

glo - ri - am tu - - - am, gra - - - ti -

glo - ri - am tu - - - am, gra - - - ti -

as a - - - gi - mus pro - - - pter ma - gnam

as a - - - gi - mus

as a - - - gi - mus pro - - - pter ma - gnam

as a - - - gi - mus pro - - - pter ma - gnam

as a - - - gi - mus pro - - - pter ma - gnam

glo-ri-am, pro-pter ma-gnam glo-ri-am tu-

pro-pter ma-gnam glo-ri-am tu-

glo-ri-am, pro-pter ma-gnam glo-ri-am tu-

glo-ri-am, pro-pter ma-gnam glo-ri-am tu-

glo-ri-am, pro-pter ma-gnam glo-ri-am tu-

am.

am.

am.

am.

am.

*p*

# Nº 5. Domine. (Duett.)

*Allegro moderato.*

**Pianoforte.**

The piano introduction consists of two systems of music. The first system features a treble clef with a key signature of two flats and a 3/4 time signature. It begins with a forte (*f*) dynamic and includes a trill on the first staff. The second system continues the piece, starting with a piano (*p*) dynamic and ending with a forte (*f*) dynamic. The bass line is composed of chords and single notes in the left hand.

**Sopran.**

Do - mine De - us

The vocal entry for the Soprano part begins with a trill on the word 'Do'. The piano accompaniment continues with a piano (*p*) dynamic. The music is written in a single system with a treble and bass staff.

— rex coe - le - stis,

rex — coe - le - stis,

De - - -

This system contains the vocal and piano accompaniment for the phrase 'rex coelestis'. The vocal line is on a single staff, and the piano accompaniment is on a grand staff (treble and bass). The piano part features a complex, flowing accompaniment.

us

pa - - - ter,

De - - us pa - - - ter.

This system contains the vocal and piano accompaniment for the phrase 'us pater, Deus pater'. The vocal line is on a single staff, and the piano accompaniment is on a grand staff. The piano part continues with a complex, flowing accompaniment.



**A**  
 — o - mni — po - tens.  
*Mezzo-Sopran.*  
 Do - mi - ne fi - li u - ni - ge - ni - te

Je - su Chri - ste Do - mi - ne De - us. **A**

gnus De - i fi - li - us, fi - li - us —

Do - mi - ne fi - li u - ni - ge - ni - te  
 — pa - tris, Do - mi - ne De - us rex coe -

**B**

Je - su, Je - - - - su Chri - ste.

le - - stis De - - us - pa - ter - o - mnipotens.

**B**

Do - - mine De - us, Do - - mine De - us, A - - -

Do - - mine De - us, Do - - - - mi - ne De - us, A - - -

*p*

gnus De - - - i - - - fi - li - us,

gnus De - - - i - - - fi - li - us,



fi - li - us pa - tris, A - gnus De - i

fi - li - us pa - tris, fi - li - us

This system contains three staves. The top two staves are vocal parts with lyrics. The bottom staff is a piano accompaniment with chords and a moving bass line.



fi - li - us pa - tris,

pa - tris,

This system contains three staves. The top two staves are vocal parts. The bottom staff is a piano accompaniment. A 'C' time signature is present at the beginning of the system.



fi - li - us, fi - li - us pa - tris,

- tris, fi - li - us pa - tris, A - gnus

This system contains three staves. The top two staves are vocal parts. The bottom staff is a piano accompaniment.



fi - li - us pa - tris,

De - i fi - li - us pa - tris,

This system contains three staves. The top two staves are vocal parts. The bottom staff is a piano accompaniment.

tr<sup>is</sup>, A

tr<sup>is</sup>, fi - li - us, fi - li - us pa - tris,  
- - - gnus De - i fi - li - us pa - tris,

fi - li - us, fi - li - us pa - tris  
fi - li - us, fi - li - us pa - tris

tr<sup>is</sup>.  
tr<sup>is</sup>.

## Nº 6. Qui tollis.

**Largo.**  $\text{♩} = 66$

**Sopran.** **CHORI.** **Alt.** **Tenor.** **Bass.**

**Sopran.** **CHOR II.** **Alt.** **Tenor.** **Bass.**

**Pianoforte.**

**lis** **pec - ca - ta mun - di,**

**tol - lis pec - ca - ta mun - di,**

**tol - lis pec - ca - ta mun - di,**

**tol - lis pec - ca - ta mun - di,**

**Qui tol - lis**

**Qui tol**

**Qui tol**

**Qui tol**

qui tol - lis pec - ca - ta, qui  
 qui tol - lis, qui  
 qui tol - lis pec - ca - ta, qui  
 qui tol - lis, qui tol -

pec - ca - ta mun - di, qui  
 lis pec - ca - ta mun - di, qui  
 lis pec - ca - ta mun - di, qui tol - lis,  
 lis pec - ca - ta mun - di, qui

tol - lis, qui tol - lis pec - ca -  
 tol - lis, qui tol - lis, qui tol -  
 tol - lis, qui tol - lis, qui tol -  
 - lis pec - ca - ta mun - di, pec -

tol - lis, qui tol - lis pec - ca -  
 tol - lis, qui tol - lis pec - ca - ta,  
 qui tol - lis pec - ca - ta mun - di,  
 tol - lis pec - ca - ta mun - di, pec -

**A** *p*

ta mun - di, mi - se - re -

lis pec - ca - ta mun - di,

lis pec - ca - ta mun - di,

ca - ta mun - di,

ta, pec - ca - ta mun - di,

pec - ca - ta mun - di,

pec - ca - ta mun - di,

ca - ta mun - di,

**A** *p* *pp*

re, mi - se - re - re no - bis, qui

mi - se - re - re no - bis,

mi - se - re - re no - bis,

mi - se - re - re no - bis,

*p* mi - se - re - re, *p* mi - se - re - re no - bis,

*p* mi - se - re - re no - bis,

*p* mi - se - re - re no - bis,

*p* mi - se - re - re no - bis,

*f*

[illegible]



qui tol - lis pec - ca - ta mun -

qui tol - lis pec - ca - ta mun

ta mun - di, pec - ca - ta mun

di, pec - ca - ta mun

qui tol - lis pec - ca - ta mun

tol - lis pec - ca - ta mun

ca - ta, qui tol - lis pec - ca - ta mun

di, pec - ca - ta mun

**B**

di. Su - sci - pe, su - scipe, su - scipe depre -

di. Su - scipe depre -

di. Su - scipe depre -

di. Su - scipe depre -

di. Su - scipe depre -

di. Su - sci - pe, su - scipe, su -

di. Su - sci - pe, su - scipe, su -

di. Su - sci - pe, su - scipe, su -

di. Su - sci - pe, su - scipe, su -

**V. A. 1867.**

ca - ti - o - nem no - stram, qui se - des

ca - ti - o - nem no - stram, qui se - des

ca - ti - o - nem no - stram, qui se - des

ca - ti - o - nem no - stram, qui se - des

- scipe depre - ca - ti - onem no - stram,

- scipe depre - ca - ti - onem no - stram,

- scipe depre - ca - ti - onem no - stram,

suscipe depre - ca - ti - onem no - stram,

ad de - xte - ram pa - tris, qui se - des

des ad de - xte - ram pa - tris, qui se - des

des ad de - xte - ram pa - tris, qui se - des

des ad de - xte - ram pa - tris, qui se - des

qui se - des, qui se - des ad

qui se - des, qui se - des

qui se - des, qui se - des

qui se - des, qui se - des

ad dexteram pa - tris, qui se - des, qui

ad dexteram pa - tris, qui se - des, qui se - des

ad dexteram pa - tris, qui se - des, qui

ad dexteram pa - tris, qui se - des ad

dexte - ram pa - tris, qui se - des, qui

des ad dexteram pa - tris, qui se - des, qui

des ad dexteram pa - tris, qui se - des, qui

des ad dexteram pa - tris, qui se - des ad de -

se - des, qui se - des ad de - xteram

ad de - xteram, qui se - des ad de - xteram

se - des, qui se - des ad de - xteram

dexte - ram pa - tris, qui se - des ad de - xteram

se - des, qui se - des ad de - xteram

se - des, qui se - des, qui se - des ad de - xteram

se - des, qui se - des, qui se - des ad de - xteram

- xteram pa - tris, qui se - des ad de - xteram

**C** *p*

pa - tris, mi - se - re - re,

pa - tris, mi - se - re - re,

pa - tris, mi - se - re - re,

pa - tris, mi - se - re - re,

pa - tris, mi - se - re -

pa - tris, mi - se - re -

pa - tris, mi - se - re -

pa - tris, mi - se - re -

pa - tris, mi - se - re -

**C** *p* *pp*

mi - se - rere nobis, misere - re,

mi - se - rere nobis, misere - re,

mi - se - rere nobis, misere - re,

mi - se - rere nobis, misere - re,

- re, mi - se - rere no - bis, mi - se -

- re, mi - se - rere no - bis, mi - se -

- re, mi - se - rere no - bis, mi - se -

- re, mi - se - rere no - bis, mi - se -

*f*

[illegible]

# Nº 7. Quoniam. (Terzett.)

Allegro.

Pianoforte.

The piano accompaniment for the first system consists of two staves. The right hand (treble clef) begins with a half note G4, followed by a quarter rest, then a half note A4, and a quarter note B4. The left hand (bass clef) begins with a half note G3, followed by a quarter note F3, then a half note E3, and a quarter note D3. The music is in 2/4 time and G major. Dynamics include *f* (forte) and *p* (piano).

302

**A Sopran.**

**Mezzo-Sopran.**

**Tenor.**

**A**

Quo - ni -

Quo - ni - am tu so - lus san - ctus,

*p*

*p*

The second system features three vocal staves (Soprano, Mezzo-Soprano, and Tenor) and a piano accompaniment. The Soprano part has a whole note rest followed by a half note G4. The Mezzo-Soprano part has a half note G4, followed by a quarter note A4, then a half note B4, and a quarter note C5. The Tenor part has a whole note rest. The piano accompaniment continues with the same melody as the first system. Dynamics include *p* (piano).

am tu so - - - - - lus Do - mi - nus, - tu -  
 tu so - lus san - - - - - ctus, tu so - lus  
 Quo - - ni - am tu

407

so - - - - - lus tu so - - - - - lus Do - minus,  
 san - - - - - ctus, tu so - - - - - lus  
 so - - - - - lus al - tis - - si - mus, tu so -

tu so - - - - - lus Do - mi - nus,  
 san - ctus, tu so - - - - - lus san - - - - - ctus,  
 - - - - - lus al - tis - - si - mus, quo - - - - - ni -

414 5

quo - ni - am, quo - ni - am tu so - lus san - ctus, tu so - lus sanctus, Do - minus tu, tu so - lus al -

419 50

tus, tu so - lus sanctus, Do - minus tu, tu so - lus al -

424

tus, tu so - lus sanctus, Do - minus tu, tu so - lus al -



429 60

ctus,

ctus,

ctus,

ctus,

435

tu so - lus Do - mi - nus, tu so - lus al -

tu so - lus Do - mi - nus, tu so - lus al -

tu so - lus Do - mi - nus, tu so - lus al -

*p* *cresc.*

441

tis - si - mus.

tis - si - mus.

tis - si - mus.

C

447

452 43

Handwritten number 447 in the top left corner. The system consists of three vocal staves and a piano accompaniment. The first two vocal staves are mostly empty, with the word "Quo-" written at the end of the second staff. The third vocal staff has the handwritten note "Not up" above it. The piano accompaniment features a complex melodic line with many beamed sixteenth and thirty-second notes, and a bass line with chords and single notes. A dynamic marking "p" (piano) is visible at the end of the system.

453

Handwritten number 453 in the top left corner. This system continues the vocal and piano parts. The lyrics are: "ni - am - tu so - lus san - ctus, tu so - lus san - ctus, quo - Quo - ni - am - tu so - lus san - ctus, - tu solus Quo - ni - am - tu solus". The piano accompaniment continues with similar melodic and harmonic patterns, including a dynamic marking "p".

454

Handwritten number 454 in the top left corner. This system continues the vocal and piano parts. The lyrics are: "ni - am - tu solus san - ctus, quo - ni - am - tu solus san - ctus, quo - ni - am - tu so - lus". The piano accompaniment continues with similar melodic and harmonic patterns, including a dynamic marking "p".

465

465

san

D

470

470

ctus, tu so-lus san-ctus, tu so-lus

ctus, tu so-lus san-ctus, tu so-lus

ctus, tu so-lus

475

475

san-ctus. Quo-ni-am tu so-lus, tu so-

san-ctus. Quo-ni-am tu so-lus,

ctus. Quo-ni-am tu so-lus,

1

۷۲۷

495

501

am tu so lus san -

tu so lus san -

quo - ni - am tu so - lus - san - ctus, Do - mi -

502

ctus, tu so lus san -

nus al - tis - si - mus, tu so lus san -

503

nus al - tis - si - mus, tu so lus san -

5.7 1 **F**

ctus, tu so - lus Do - mi - nus,

ctus, *mp* tu so - lus Do - mi - nus,

ctus, **F** tu so - lus Do - mi - nus,

2

tu so - lus al - tis - si - mus, al - tis - si -

tu so - lus al - tis - si - mus, al - tis - si -

tu so - lus al - tis - si - mus, al - tis - si -

7 527

mus, al - tis - si - mus.

mus, al - tis - si - mus.

mus, al - tis - si - mus.

Piano introduction for 'Nº 8. Jesu Christe.' The piece is in G major and 4/4 time. It features a flowing melody in the right hand and a supporting bass line in the left hand, with some chords and rests.

## Nº 8. Jesu Christe.

*Adagio.*

Sopran.

Alt.

Tenor.

Bass.

Vocal staves for Soprano, Alto, Tenor, and Bass. The lyrics are: Je - su, Je - su Chri - ste, Jesu Chri - ste, Je - su, Je - su Chri - ste, Jesu Chri - ste.

*Adagio.*

Pianoforte.

Piano accompaniment and vocal staves for the second system. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal staves continue the lyrics: ste, Je - su Chri - ste, Je - su Chri - ste. The piece concludes with a final chord in the piano and a fermata on the vocal staves.

Allegro.  $\text{♩} = 78$ 

Cum sancto spiritu. ✓

Cum san - cto spi - ri - tu in glo -

- cto spi - ri - tu in glo -

- ria De - i patris a - men,

Cum san -

- cto spi - ri - tu in glo -



cto spi - ri - tu in glo -  
 ri - a De - i  
 ri - a De - i pa - tris a -  
 men, a - men, a -

ri - a De - i pa - tris a - men, a -  
 pa - tris a - men.  
 men, a - men,  
 men, a - men, a - men. Cum san -

men, a -  
 Cum san - cto  
 cto spi - ri - tu in

**B**

men, a -

spi - ri - tu in glo - ri - a De - i pa - tris

men. Cum

glo - ri - a De - i pa - tris.

**B**

a

san - cto spi - ri -

a

men, a - men, a -

men, a - men, a -

tu in glo - ri - a De - i pa -

men, a - men, a -

men. Cum san -

men, a - men, a -

tris, a - men, a -

men. Cum san -

- cto spi - ri - tu in glo -

- men, a - men, a -

- men, a - men,

- cto spi - ri - tu in glo -

men, a

a - men, a - men, a

ri - a De - i pa - tris, a

men, a

ri - a De - i pa - tris, a

*p* *f*

ria De - i patris, a - - men,

men, a - - men,

men, a - - men, a -

men, a -

*p cresc.*

Musical score for "Cum Sancto Spiritu" by J. Haydn. The score is in 3/4 time and features vocal and piano parts. The lyrics are in Latin: "a - - - men, a - - - men, men. Cum men. Cum san - - -". The piano part includes a prominent bass line with a descending scale in the first system and a more active melody in the second system.

San - - - - - cto spi - - ri -

- - - - - cto spi - ri - tu in

men, a -

men.

tu in glo-ria De-i pa-tris, a - men, a-men, a

glo-ria De-i pa-tris a - men a

**D**

men,

Cum san

men, a - men,

men, a -

a - men, a -

cto spi - ri - tu in glo -

men, a - men.

ri-a De-i pa - tris. Cum

men, a

men. Cum san

Cum

san - cto spi - ri -

cto spi - ri - tu, a -

**E**

san - cto spi - ri -

tu, a

men. Cum san

men.

**E**



tu a - - - - -  
men.  
cto spi - ri - tu, cum san - - - - -  
Cum san - - - - -



men.  
Cum  
cto spi - ri - tu,  
cto spi - ri - tu a - - - - -



Cum san - - - - -  
san - - - - - cto spi - ri -  
p

cto spi - ri - tu in glo -

tu in glo - ri.

The first system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The piano part features a continuous eighth-note pattern in the left hand and chords in the right hand.

**F**

- ri - a. Cum san -

a,

cum san - cto

men.

The second system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. A forte (F) dynamic marking is present at the beginning. The piano part continues with the eighth-note pattern in the left hand and chords in the right hand.

The piano accompaniment for the second system, showing the continuation of the eighth-note pattern in the left hand and chords in the right hand.

cto spi - ri - tu,

a - men.

spi - ri - tu,

Cum san -

The third system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The piano part continues with the eighth-note pattern in the left hand and chords in the right hand.

The piano accompaniment for the third system, showing the continuation of the eighth-note pattern in the left hand and chords in the right hand.



**V. A. 1867.**

**G**

men, a - men, a - men, a - men. Cum san -

men, a - men, a - men, a - men. Cum

men, a - men, a - men.

men, a - men, a - men.

**G**

cto spi - ri - tu in glo -

san cto spi - ri - tu

Cum san cto, cum sancto spi - ri - tu

Cum san cto spi - ri - tu

in glo - ri - a, in glo - ri - a,

in glo - ri - a, in glo - ri - a,

in glo - ri - a, in glo -

ri-a De-i pa -  
in glo - ri-a De-i pa -  
in glo - ri-a De-i pa -  
ri - a, in glo - ri-a De-i pa -

H  
tris, a - - - - -  
tris, a - - - - -  
tris, a - - - - -  
tris, a - - - - -

H

- - - - - men, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men.  
- - - - - men, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men.  
- - - - - men, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men.  
- - - - - men, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men.

## Nº 9. Credo.

Allegro maestoso.  $\text{♩} = 100$ 

Pianoforte.

Str. *f* Bls.

The piano introduction consists of two systems of staves. The first system features a grand staff with a treble clef and a bass clef. The right hand (treble) plays a series of chords and eighth notes, while the left hand (bass) plays a steady eighth-note accompaniment. The second system continues this pattern with more complex chordal textures.

The second system of the piano introduction continues the musical themes established in the first system, with the right hand playing chords and the left hand providing a rhythmic foundation.

The third system of the piano introduction concludes the instrumental introduction, featuring a final chordal texture in the right hand and a sustained bass line.

**CHOR.**

Sopran I.  
Cre - do, cre-do in u-num De - um,

Sopran II.  
Cre - do, cre-do in u-num De - um,

Alt.  
Cre - do, cre-do in u-num De - um,

Tenor.  
Cre - do, cre-do in u-num De - um,

Bass.  
Cre - do, cre-do in u-num De - um,

The choral section is written for five voices: Soprano I, Soprano II, Alto, Tenor, and Bass. Each voice part has a single line of music with the Latin text "Cre - do, cre-do in u-num De - um," written below the notes. The voices enter in a staggered fashion, creating a rich harmonic texture.

The piano accompaniment for the choral section consists of two systems of staves. The right hand plays chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The piano part provides a harmonic and rhythmic support for the choral voices.

patrem omni-poten - tem, factorem coeli et ter -

patrem omni-poten - tem, factorem coeli et ter -

patrem omni-poten - tem, factorem coeli et ter -

patrem omni-poten - tem, factorem coeli et ter -

patrem omni-poten - tem, factorem coeli et ter -

**A**

rae, factorem coeli et ter - rae, visi-bi-lium o-mni-um, et in -

rae, factorem coeli et ter - rae, visi-bi-lium o-mni-um,

rae, factorem coeli et ter - rae, visi-bi-lium o-mni-um,

rae, factorem coeli et ter - rae, visi-bi-lium o-mni-um,

rae, factorem coeli et ter - rae, visi-bi-lium o-mni-um,

**A**

vi - - - si - - - bi - - - li - um,

et in - vi - - - si - - - bi - - - li

et in -

et in - vi - - -

et in - vi - - -

The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with chords and eighth-note patterns.

et in - vi - si - bi - - li - um.

um, et in - vi - si - bi - - li - um.

vi - - - si - bi - - li - um.

- - - si - bi - - li - um.

- - - si - bi - - li - um.

The piano accompaniment continues with similar rhythmic patterns, including a section marked *p* (piano) in the right hand.

Cre - do

Cre - do

Cre - do

Cre - do

Cre - do

*cresc.*

et in u - num Do - mi - num, Jesum Christum fi - li - um,

et in u - num Do - mi - num, Jesum Christum fi - li - um,

et in u - num Do - mi - num, Jesum Christum fi - li - um,

et in u - num Do - mi - num, Jesum Christum fi - li - um,

et in u - num Do - mi - num, Jesum Christum fi - li - um,

B

fi - lium De - i u - ni - ge - ni - tum, et ex pa - tre na - tum an -

fi - lium De - i u - ni - ge - ni - tum, et ex pa - tre na - tum an -

fi - lium De - i u - ni - ge - ni - tum, et ex pa - tre na - tum

fi - lium De - i u - ni - ge - ni - tum, et ex pa - tre na - tum

fi - lium De - i u - ni - ge - ni - tum, et ex pa - tre na - tum,

B

an - te,

an - te,

an - te, an - te,

cre - do, cre - do, cre - do, cre - do,



Five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a piano accompaniment. The lyrics are: - te omnia sae - - - cu - la, an - - te omnia sae - - - cu - la, an - - te omnia sae - - - cu - la, - - te omnia sae - - - cu - la, an - - te omnia sae - - - cu - la, The piano part features a complex harmonic texture with many accidentals and a steady eighth-note accompaniment in the left hand.

Five empty vocal staves and a piano accompaniment. The piano part continues with a complex harmonic texture, featuring many accidentals and a steady eighth-note accompaniment in the left hand.

**C**

De - um de De - o,  
De - um de De - o,  
De - um de De - o,  
De - um de De - o,  
De - um de De - o,

**C**

lu - men de lu - mi - ne, De - - um ve - rum de De - o  
lu - men de lu - mi - ne, De - - um ve - rum de De - o  
lu - men de lu - mi - ne, De - - um ve - rum de De - o  
lu - men de lu - mi - ne, De - - um  
lu - men de lu - mi - ne, De - - um

ve - ro, ge - nitum non fa - ctum,  
 ve - ro, ge - nitum non fa - ctum,  
 ve - ro, ge - nitum non fa - ctum,  
 ve - rum de Deo ve - ro, ge - nitum non fa - ctum,  
 ve - rum de Deo ve - ro, ge - nitum non fa - ctum,

**D**

ge - nitum non fa - ctum, con - sub -  
 ge - nitum non fa - ctum, con -  
 ge - nitum non fa - ctum, con -  
 ge - nitum non fa - ctum, con - sub - stan - ti - alem  
 ge - nitum non fa - ctum, con - substan - ti - a - lem

**D**

stan - ti - alem pa - tri, per quem o -

sub - stan - ti - alem pa - tri, per quem o -

sub - stan - ti - alem pa - tri, per -

pa - tri, per - quem o -

pa - tri, per quem

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'stan - ti - alem pa - tri, per quem o -'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

- quem o -

o -

The second system continues the musical piece. The vocal parts continue their melodic lines, with the lyrics '- quem o -' and 'o -'. The piano accompaniment features more complex textures, including sixteenth-note passages in the right hand and sustained chords in the left hand.



Five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a piano accompaniment. The lyrics are: - omnia fa - cta sunt.



Five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a piano accompaniment. The lyrics are: Cre - do, qui pro - pter nos ho - mi.

E

nes et propter no - stram sa - lu - tem, qui pro - pter nos

nes et propter no - stram sa - lu - tem, qui pro - pter nos

nes et propter no - stram sa - lu - tem, qui pro - pter nos

nes et propter no - stram sa - lu - tem, qui pro - pter nos

nes et propter no - stram sa - lu - tem, qui pro - pter nos

E

ho - mi - nes et propter nostram sa - lu - tem de - scen - dit de coe -

ho - mi - nes et propter nostram sa - lu - tem de - scen - dit de coe -

ho - mi - nes et propter nostram sa - lu - tem de - scen - dit de coe -

ho - mi - nes et propter nostram sa - lu - tem de - scen - dit de coe -

ho - mi - nes et propter nostram sa - lu - tem de - scen - dit de coe -

lis, de-scen -

lis, de - scen - dit, de - scen -

lis, de - scen -

lis, de - scen -

lis, de - scen -

lis, de - scen -

- dit de coe - lis, de -

- dit, de - scendit de coe - lis, de -

- dit, de - scendit de coe - lis, de -

- dit, de - scen - dit, de - scendit de coe - lis, de -

- dit, de - scen - dit, de - scendit de coe - lis, de -

scen - dit de coelis, de coelis, de coe - lis,

scen - dit de coelis, de coelis, de coe - lis,

scen - dit de coelis, de coelis, de coe - lis,

scen - dit de coelis, de coelis, de coe - lis,

scen - dit de coelis, de coelis, de coe - lis,

descen - dit de coe - lis.

de scen - dit de coe - lis.

descen - dit de coe - lis.

de - scen - dit de coe - lis.

de - scen - dit de coe - lis.

*cresc.*



## Nº 10. Et incarnatus est.

Andante.

Pianoforte.

The musical score is written for piano and voice. It begins with a piano introduction in G minor, 8/8 time, marked 'Andante.' and 'Pianoforte.' The piano part features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The score is divided into five systems. The first system shows the piano introduction. The second system introduces the Flöte (Flute) and Oboe. The third system introduces the Fag. (Bassoon). The fourth system continues the piano introduction. The fifth system introduces the SOLO. Sopran. (Solo Soprano) with the vocal line 'Et in - car - na - tus est de spi - ri - tu'. The piano accompaniment continues throughout the vocal line.

Flöte.

Oboe.

Fag.

SOLO. Sopran.

Et in - car - na - tus est de spi - ri - tu

**B**

san - - - cto, ex Ma - ri - a vir - gi - ne et ho - mo fa - ctus

est, et ho - mo fa -

- ctus est,

**C**

et ho - mo fa - ctus est, et

ho - - - mo fa -



ctus est.

**D**



Et in - car - na - tus est

*dim.*



de spi - ri - tu san - cto



ex Ma - ri - a vir - gi - ne - et ho - mo fa - ctus est, et ho - mo

**E**



fa -



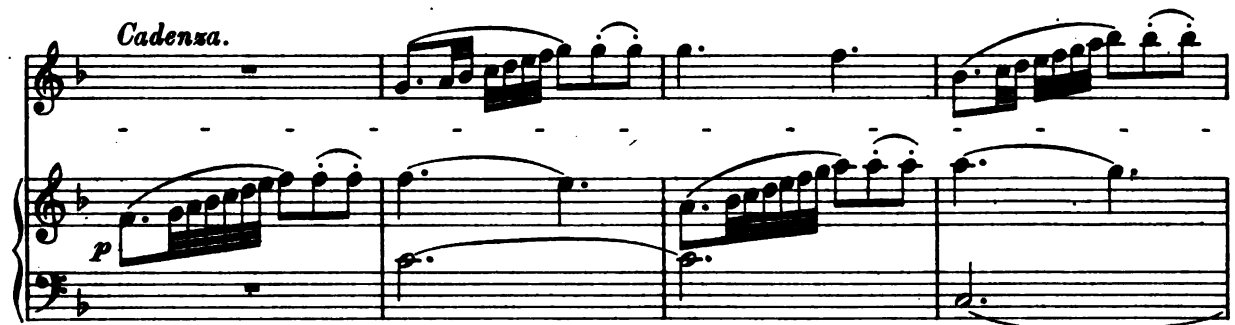
First system of musical notation. The vocal line (treble clef) contains the lyrics "ctus est, fa". The piano accompaniment (grand staff) features complex arpeggiated figures in the right hand and sustained chords in the left hand.



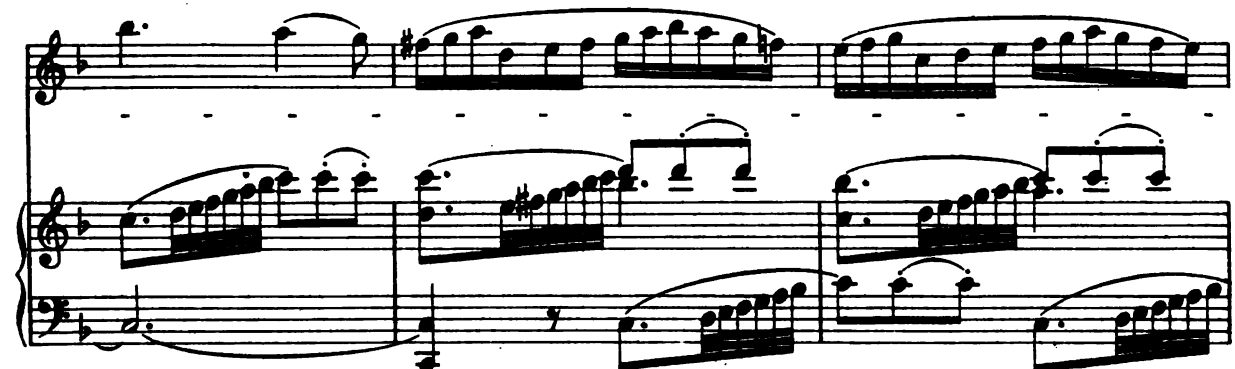
Second system of musical notation. The vocal line (treble clef) contains the lyrics "ctus est, fa". The piano accompaniment (grand staff) continues with arpeggiated figures and sustained chords.



Third system of musical notation. The vocal line (treble clef) contains the lyrics "ctus est, fa". The piano accompaniment (grand staff) includes a trill in the vocal line and a forte (F) dynamic marking in the piano part.



Fourth system of musical notation. The system begins with the word "Cadenza." in the vocal line. The piano accompaniment (grand staff) features a piano (p) dynamic marking and arpeggiated figures.



Fifth system of musical notation. The system continues the musical piece with arpeggiated figures in the piano accompaniment.

First system of musical notation, measures 1-4. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below it. The music is in a key with one flat (B-flat) and a common time signature. It features flowing sixteenth-note passages in the treble and bass, with some chords and rests in the middle staff.

Second system of musical notation, measures 5-8. The system continues with three staves. Measures 5 and 6 show more complex chordal textures in the middle staff, while the outer staves continue their melodic lines. Measures 7 and 8 feature more rhythmic activity in the bass line.

Third system of musical notation, measures 9-12. The system continues with three staves. Measures 9 and 10 show a continuation of the melodic lines with some grace notes. Measures 11 and 12 feature a more active bass line with eighth-note patterns.

Fourth system of musical notation, measures 13-16. The system continues with three staves. Measures 13 and 14 include the text "ctus est." written below the middle staff. Measures 15 and 16 show a continuation of the melodic lines with some grace notes. The bass line remains active with eighth-note patterns.

Fifth system of musical notation, measures 17-20. The system continues with three staves. Measures 17 and 18 show a continuation of the melodic lines. Measures 19 and 20 feature a more active bass line with eighth-note patterns. The text "calando" is written below the middle staff in measure 19.

# Nº 11. Crucifixus.

79

**Adagio. (♩)**

Sopran. *p* Cru - ci -

Alt.

Tenor.

Bass.

**Pianoforte.** *p* Vol. *f* Horn. Ob. Br. Cb.

fi - xus, cru - ci - fi - xus, cru - ci - fi - xus e - ti - am

Cru - ci - fi - xus, cru - ci - fi - xus e - ti - am pro

Cru - ci - fi - xus e - ti - am pro no - bis,

Cru - ci - fi - xus, cru - ci - fi - xus e - ti - am pro

*Pos.*

e - ti - am pro no - bis, cru - ci - fi - xus

no - bis, cru - ci - fi - xus,

e - ti - am pro no - bis, cru - ci - fi - xus e - ti - am pro

no - bis, cru - ci - fi - xus e - ti - am pro

pro no - bis, cru - ci - fi - xus e - ti - am pro  
 cru - ci - fi - xus, cru - ci - fi - xus  
 no - bis cru - ci - fi - xus, cru - ci - fi - xus  
 no - bis, cru - ci - fi - xus, cruci - fi - xus e - ti - am

no - bis, pro no - bis, sub Pon - ti - o Pi - la - to pas - sus  
 e - ti - am pro no - bis, sub Pon - ti - o Pi - la - to pas - sus  
 e - ti - am pro no - bis sub Pon - ti - o Pi - la - to pas - sus  
 pro - no - bis sub Pon - ti - o Pi - la - to pas - sus

et se - pul - tus est, cruci - fi - xus e - ti - am sub  
 et se - pul - tus est, cru - ci - fi - xus e - ti - am sub  
 et se - pul - tus est, cru - ci - fi - xus e - ti - am sub  
 et se - pul - tus est, cru - ci - fi - xus e - ti - am sub

più Adagio

Pon - ti - o Pi - la - to pas - sus et se - pul -

Pon - ti - o Pi - la - to pas - sus et se -

Pon - ti - o Pi - la - to pas - sus et se -

Pon - ti - o Pi - la - to pas - sus et se -

più Adagio.

- tus est, pas - sus, pas - sus et se - pul - tus est, pas -

pul - tus est, pas - sus, pas - sus se - pul - tus est, pas -

pul - tus est, pas - sus et se - pul - tus est, pas -

pul - tus est, pas - sus et se - pul - tus est, pas -

più

- sus et sepul - tus est.

- sus et sepul - tus est.

- sus et sepul - tus est.

- sus et sepul - tus est.

lento.

attacca



## N° 12. Et resurrexit.

Allegro moderato.

Sopran. *Et re-sur-re*

Alt.

Tenor.

Bass.

Pianoforte.

Allegro moderato.

*- xit, et re-sur-re - xit, re-sur-re xit, re -*

*Et resurre-xit, et re-sur-re xit, et*

*Et resurre-xit, et re-sur-re xit, et*

*Et resurre-xit, et resur-re - xit,*

*- sur-re xit ter-ti-a di - e se-cun - dum scri -*

*re-sur-re xit ter-ti-a di - e se-cun - dum scri -*

*re-sur-re xit ter-ti-a di - e se-cun - dum scri -*

*et re-sur-re xit ter-ti-a di - e se-cun - dum scri -*

[illegible]

scen - dit, et a - - - scen - - dit in coe - - lum, a -  
in coe - - lum, a - scen - dit in coe - lum,  
in coe - - lum, a - scen - dit in coe - lum,  
in coe - - lum, a - scen - dit in coe - lum,  
cresc. in coe - lum, a -  
cresc. in coe - lum,  
cresc. in coe - lum,  
cresc. in coe - lum,

13

scen - dit a - scen - dit in coe - lum, se - dit ad  
 a - scen - dit in coe - lum,  
 a - scen - dit in coe - lum,  
 a - scen - dit in coe - lum,

15

dex - te - ram pa - tris, ad  
 se - det ad dex - te - ram pa - tris, ad  
 se - det ad dex - te - ram pa - tris, ad  
 se - det ad dex - te - ram pa - tris, ad

dex - te - ram pa - tris,  
 dex - te - ram pa - tris,  
 dex - te - ram pa - tris,  
 dex - te - ram pa - tris,

19

B

et i - te - rum ven -

et i - te -

21

tu - - - rus est cum glo - ri - a, et i - te -

rum ven - - - tu - - - rus est cum glo - ri - a,

et i - te - rum ven -

23

rum ven - - - tu - - - rus est cum glo - ri - a, et

et i - te - rum ven -

tu - - - rus est cum glo - ri - a, et i - te - rum ven -

25

i - te - rum ven - tu - rus est cum glo - ri - a,  
tu - rus est cum glo - ri - a, et i - te -  
tu - rus est cum glo - ri - a, et  
et i - te - rum ven -

27

et i - te - rum ven - tu - rus est cum glo - ri - a ju - di - ca -  
rum ven - tu - rus est cum glo - ri - a ju - di -  
i - te - rum ven - tu - rus est cum glo - ri - a  
tu - rus est cum glo - ri - a ju - di - ca - re,  
re vi - vos et mor - tu - os, et  
ca - re vi - vos et mor - tu - os, et  
ju - di - ca - re vi - vos et mor - tu - os, et  
ju - di - ca - re vi - vos et mor - tu - os, et

31

mor - - - tu - os, et i - te - rum  
 mor - - - tu - os, ven -  
 mor - - - tu - os, ven -  
 mor - - - tu - os, ven -

*cresc.*

33

ven - tu - rus est cum glo - - - ri - a, cu - jus  
 tu - - - rus est cum glo - - - ri - a cu - jus  
 tu - - - rus est cum glo - - - ri - a cu - jus  
 tu - - - rus est cum glo - - - ri - a cu - jus

35

re - - gni non e - rit fi - - - nis, cu - jus  
 re - - gni non e - rit fi - - - nis, cu - jus  
 re - - gni non e - rit fi - - - nis, cu - jus  
 re - - gni non e - rit fi - - - nis, cu - jus

37

re - gni non e - rit fi - nis, cu - jus re - gni non

re - gni non e - rit fi - nis, cu - jus re - gni non

re - gni non e - rit fi - nis, cu - jus re - gni non

re - gni non e - rit fi - nis, cu - jus re - gni non

39

e - rit fi - nis, cu - jus

e - rit fi - nis, non, non e - rit

e - rit fi - nis, non, non e - rit

e - rit fi - nis, non, non e - rit

re - gni non e - rit fi - nis, cu - jus

fi - nis, non e - rit, non e - rit,

fi - nis, non e - rit, non e - rit,

fi - nis, non e - rit, non e - rit,

re - - gni non e - rit fi - - nis, non e - - rit

non e - - rit fi - - nis,

non e - - rit fi - - nis,

non e - - rit fi - - nis,

45

fi - - nis,

non e - rit fi - - nis,

non e - rit fi - - nis,

non e - rit fi - - nis,

non e - rit fi - - nis,

55

non e - rit fi - - nis, cu - - jus

non e - rit fi - - nis, cu - - jus

non e - rit fi - - nis, cu - - jus

non e - rit fi - - nis, cu - - jus

47



re - - - gni non e - rit fi - - -

re - - - gni non e - rit fi - - -

re - - - gni non e - rit fi - - -

re - - - gni non e - rit fi - - -

49

nis, non e - - rit fi - - - nis.

nis, non e - - rit fi - - - nis.

nis, non e - - rit fi - - - nis.

nis, non e - - rit fi - - - nis.

rit.

rit.

rit.

rit.

rit.

### Nº 13. Et in Spiritum sanctum.

Allegro non troppo.

Pianoforte.

12

18

24

SOLO. **A** Tenor.

Et in Spi - ritum sanctum,

29

Do - minum, et vi - vi - fi - can - tem,

34

**CHOR.**

Sopran. TUTTI. Et in Spi - ri - tum san - ctum, Do - mi - num, et in

Alt. TUTTI. Et in Spi - ri - tum san - ctum, Do - mi - num,

Tenor. TUTTI. Et in Spi - ri - tum san - ctum, Do - mi - num, Do - minum,

Bass. TUTTI. Et in Spi - ri - tum san - ctum, Do - mi - num, et in

Do - mi - num vi - vi - fi - can - tem,  
et vi - vi - fi - can - tem, SOLO.  
et vi - vi - fi - can - tem, qui ex Pa - tre  
Do - mi - num vi - vi - fi - can - tem,

Fi - li - o - que, Fi - li - o - que pro - ce - dit,

qui ex Pa - tre Fi - li - o - que pro - ce - dit, TUTTI.  
qui ex

**B****TUTTI.****TUTTI.**

qui ex Pa - tre Fi - li - o - que

**TUTTI.**

qui ex Pa - tre Fi - li - o - que

Pa - tre Fi - li - o - que

**B**

pro - ce - dit,

pro - ce - dit,

pro - ce - dit,

pro - ce - dit,

**SOLO.**

qui cum Pa - tre

69

et Fi-li-o si-mul ad-o-ra-tur, et con-glori-fi-

74

**TUTTI.**  
qui cum Pa-tre, cum Pa-tre et fi-li-o

**TUTTI.**  
qui cum Pa-tre, cum Pa-tre et fi-li-o

**TUTTI.**  
ca-tur; qui cum Pa-tre, cum Pa-tre et fi-li-o

**TUTTI.**  
qui cum Pa-tre, cum Pa-tre et fi-li-o

**C**  
si-mul, si-mul ad-o-ra-tur,  
si-mul, si-mul ad-o-ra-tur,  
si-mul, si-mul ad-o-ra-tur,  
si-mul, si-mul ad-o-ra-tur,

**p**

84

SOLO.

qui lo - cu - tus est per pro - phe - tas,

TUTTI.

qui lo -

qui lo -

qui lo - cu -

90

TUTTI.

cu - tus, qui lo - cu - tus est, qui lo - cu - tus est per pro -

cu - tus, qui lo - cu - tus est, qui lo - cu - tus est per pro -

qui lo - cu - tus, qui lo - cu - tus est per pro -

- tus est per pro - phe - tas, qui lo - cu - tus est per pro -

96

phe - tas,

phe - tas,

SOLO.

phe - tas, qui lo - cu - tus est per pro - phe - tas,

phe - tas,

TUTTI.

qui lo - cu - tus est per pro - phe - - - tas,

TUTTI.

qui lo - cu - tus est per pro - phe - - - tas,

TUTTI.

qui lo - cu - tus est per pro - phe - - - tas,

TUTTI.

qui lo - cu - tus est per pro - phe - - - tas,

D

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

108

114

# Nº 14. Credo in unam sanctam.

97

*Allegro maestoso.*

Sopran.

Alt.

Tenor.

Bass.

C O R.

Cre - do,

Cre - do

Cre - do,

Cre - do

Cre - do,

Cre - do

Cre - do,

Cre - do

*Allegro maestoso.*

*Strech.*

*Bl.*

Pianoforte.

322

in u - nam san - ctam ca -

in u - nam

in

tho - li - cam et a - posto - li - cam, et a - po -

san - ctam et a - posto - li - cam, et a - po -

u - nam san - ctam catho - li - cam et a - po -

in u - nam catho - li - cam et a - po -



10

sto - li - cam ec - cle - siam, con - fi - te - or, con -  
 sto - li - cam ec - cle - siam, con - fi - te - or, con -  
 sto - li - cam ec - cle - siam, con - fi - te - or, con -  
 sto - li - cam ec - cle - siam, con - fi - te - or, con -

fi - te - or u - num ba - ptis -  
 fi - te - or u - num ba - ptis -  
 fi - te - or u - num ba - ptis - ma, ba -  
 fi - te - or u - num ba - ptis - ma, ba -

ma in re - missio - nem pec - ca - to - rum,  
 ma in remissi - o - nem pec - ca - to - rum, in  
 ptis - ma re - mis - sio - nem pec - ca - to - rum,  
 ptis - ma in re - mis - sio - nem pec - ca - to - rum,

*dim.* et ex - pe - cto, ex - pe - cto  
re - missio - nem pec - cato - rum,  
*dim.* in re - mis - sionem peccato - rum,  
*dim.*

*cresc.* re - cresc. - sur - re - ctionem,  
re - cresc. - sur - re - ctionem, et ex - pe - cto, ex - pe - cto  
*cresc.* re - cresc. - sur - re - ctionem,  
*cresc.* re - - sur - re - ctionem,  
*cresc.*

*cresc.* re - cresc. - sur - re - ctio - nem mor - tu -  
*cresc.* re - - sur - re - ctio - nem mor - tu -  
*cresc.* re - - sur - re - ctio - nem mor - tu -  
*cresc.* re - - sur - re - ctio - nem mor - tu -  
*cresc.*

31

**B**

o - rum, mor - tu o - - -

o - rum, mortu - o - - -

o - rum, mortu - o - - -

o - rum, mortu - o - - -

**B**

rum. Cre - do,

rum. Cre - do,

rum. Cre - do,

rum. Cre - do,

*cresc.*

Cre - do in u - nam

Cre - do

Cre - do

Cre - do

Cre - do

40

san - ctam ca - tho - li - cam et a - posto - li -  
 in u - nam san - ctam et a - posto - li -  
 in u - nam san - ctam ca - tho - li -  
 in u - nam ca - tho - li -

cam, et a - po - sto - li - cam ec - cle - siam, con -  
 cam, et a - po - sto - li - cam ec - cle - siam, con -  
 cam, et a - po - sto - li - cam ec - cle - siam, con -  
 cam, et a - po - sto - li - cam ec - cle - siam, con -

fi - te - or, con - fi - te - or u - num ba -  
 fi - te - or, con - fi - te - or u - num ba -  
 fi - te - or, con - fi - te - or u - num ba -  
 fi - te - or, con - fi - te - or u - num ba -

ptis - ma in re - mis - sio - nem pec - ca - to -

ptis - ma in re - mis - sio - nem pec - ca -

ptis - ma, ba - ptis - ma in re - mis - sio - nem pec - ca -

ptis - ma in re - mis - sio - nem pec - ca -

- - - - - rum, in re - mis -

to - - - - - rum, in re - mis - sio - nem, re - mis -

to - - - - - rum, in re - mis - sio - nem

to - - - - - rum, in re - mis -

sionem pecca - to - - - - - rum, et ex - pe - - - - -

sionem pecca to - - - - - rum, et ex - pe - cto

pec - ca - to - - - - - rum, et ex -

sionem pecca - to - - - - - rum, ex - pe -

cto re - sur - re - ctio - - nem mor - - - tu - - -

re - sur - re - ctio - - nem mor - - - tu - - -

pe - - - cto re - sur - re - ctio - - - nem

cto re - sur - re - ctio - - - nem

78

o - - - - rum, mor - tu - - o - - rum,

o - - - - rum, mor - - tu - - o - - rum,

mor - - tu - o - - - - rum,

mor - - - - tu - - o - - - - rum,

*pp* mor - tu - o - - rum.

*pp* mor - tu - o - - rum.

*pp* mor - tu - o - - rum.

*pp* mor - tu - o - - rum.

*pp* mor - tu - o - - rum.

Ob.

Fag.

attacca

## Nº 15. Et vitam venturi saeculi.

Allegro.

Sopran.

R.

Alt.

O

Tenor.

H

Bass.

C

Pianoforte.

Allegro.

Et vi - tam ven - tu - ri sae - culi, a - - - - - men,

Et vi - tam

vi - tam ven - tu - ri sae - culi, a - - - - - men, et

et vi - tam ven - tu - ri sae - culi, a - - - - - men,

Et vi - tam ven - tu - ri

ven - tu - ri sae - culi, a - - - - - men, et vi - tam

vi - tam ven - tu - ri sae - culi, a - - - - - men, a - - - - - men,

a - - - - - men, a - - - - - men,

19

sae - culi, a - - - - - men, a - - - - - men,  
 ven - tu - ri sae - cu - li, a - men, a - men, a - - - -  
 a - - - - - men, et vi - tam ven - tu - ri  
 et vi - tam ven - tu - ri sae - culi, a -

a - - - - - men, et  
 - - - - - men,  
 sae - culi, et vi - tam  
 - - - - - men, a - men,

vi - tam ven-tu-ri sae - cu-li, a - men, a - men,  
 et vi - tam ven-tu-ri  
 ventu-ri sae - culi, a - - - - - men, et vi - tam  
 a - men, a - - - - - men, a -



36

et vi - tam ven - tu - ri  
sae - culi, a - - - - - men, a -  
ven - tu - ri sae - cu - li, et vi - tam  
- men, a - men, a - men,

sae - culi, et vi - tam ven - tu - ri sae - culi,  
- - men, a - men, a - men, a - - - - - men,  
ven - tu - ri sae - cu - li, a - - - - - men, a - men,  
et vi - tam ven - tu - ri sae - cu - li, a - - - - - men,

**B**  
a - men, a - men, a - men, a - men, a - - - - -  
a - - - - - men, a - - - - - men, a - - - - -  
a - men, a - men, a - men, a - men, a - - - - -  
a - - - - - men, a - - - - -

**B**

52

men, a

men, a

men, a

men, a

men, et vi-tam, et vi-tam,

men, a - - - - - men, et vi-tam, et

men, a - - - - - men, a - men, a - men,

men, et vi-tam,

et vi-tam, et vi-tam ven-tu-ri

vi-tam, et vi-tam, ven-tu-ri sae-cu-li

a - men, a - men, a - men, a - men,

et vi-tam, et vi-tam, et vi-tam

72

sae - culi, a - men, a - men,  
 - men, a - men, a - men, et  
 et vi - tam  
 ven - tu - ri sae - cu - li, a - men,

a - men, a - men, et vi - tam ven -  
 vi - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - ri  
 ven - tu - ri sae - culi, a - men, et  
 et vi - tam, ven - tu - ri sae - cu - li, a - men,

**D**  
 tu - ri sae - cu - li, a - men, a - men,  
 sae - culi, a - men, a - men, et  
 vi - tam ven - tu - ri sae - culi, a - men  
 a - men, et vi - tam,  
**D**

90

a - men, a - men, a - - men, a - men,  
 vi - tam, et vi - tam, et vi - tam ven - tu - ri sae - culi,  
 a - men, a - men, a - men, a - men,  
 et vi - tam, et vi - tam, ven - tu - ri sae - culi, et

a - men, a - men, a - men, a - - men,  
 et vi - tam ven - tu - ri sae - culi, et vi - tam ven -  
 a - men, a - - men, a - men, a - men, a - - men,  
 vi - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - ri, ven -

**E**

amen, a - - men, et vi - tam ven -  
 tu - ri sae - cu - li, et vi - tam ven - tu - ri sae - cu -  
 a - - - men, et vi - tam ventu - ri sae - culi,  
 tu - ri sae - cu - li, et vi - tam ventu - ri sae - culi, a - men,

**E**



Largo.

## Nº 16. Sanctus.

**CHOR I.**

Sopran. San - ctus, San - ctus, San - ctus

Alt. San - ctus, San - ctus, San - ctus

Teror. San - ctus, San - ctus, San - ctus

Bass. San - ctus, San - ctus, San - ctus

**CHOR II.**

Sopran. San - ctus, San - ctus, San - ctus

Alt. San - ctus, San - ctus, San - ctus

Tenor. San - ctus, San - ctus, San - ctus

Bass. San - ctus, San - ctus, San - ctus

**Pianoforte.**

Pos.  
Hörn.

Largo.

**CHOR I.**

Do - - - mi - nus Deus Sa - baoth,

Do - - - mi - nus Deus Sa - baoth,

**CHOR II.**

Do - - - mi - nus Deus

Do - - - mi - nus Deus

Do - - - mi - nus Deus

Do - - - mi - nus Deus

Do - - - mi - nus Deus

**Pianoforte.**





ple-ni sunt coe-li et ter-ra

ple-ni sunt coe-li et ter-ra

ple-ni sunt coe-li et ter-ra

ple-ni sunt coe-li et ter-ra

sunt coe-li et ter-ra, sunt coe-li et ter-ra

sunt coe-li et ter-ra, sunt coe-li et ter-ra

sunt coe-li et ter-ra, sunt coe-li et ter-ra

sunt coe-li et ter-ra, sunt coe-li et ter-ra

[illegible]



Allegro comodo.  $\text{♩} = 78$ 

## Osanna.

in ex - cel -

O - san - na in ex - cel - sis, o - san -

O - san - na in ex - cel - sis, o - san -

Allegro comodo.

in - ex -

- sis, in ex - cel - sis, o -

- na in ex - cel - sis, o - san - na,

O - san - na in ex - cel - sis, o -

- na in ex - cel - sis, o -

cel -  
 san - na in ex - cel - sis, in ex -  
 o - san - na, o - san - na in ex - cel - sis, in ex -  
 cel - sis, in ex - cel - sis, o - san - na  
 cel - sis, o - san - na, o - san - na  
 san - na in ex - cel - sis, o - san - na  
 san - na, o - san - na, o - san - na  
 sis, o - san - na, o - san - na, o -

**B**

**B**

sis, in ex-celsis, o-san-na, o-san-na, o-  
 in ex-cel-sis, o-san-na, o-san-na, o-  
 san-na, o-san-na in ex-cel-sis o-san-na, o-san-na, o-  
 in ex-cel-sis, in ex-cel-sis,  
 O-san-na in ex-celsis, o-san-na, o-san-na, o-san-na,  
 in ex-cel-sis, o-san-na, o-san-na,  
 san-na in ex-cel-sis, in ex-cel-sis,  
 san-na in ex-cel-sis, in ex-cel-sis,  
 san-na, o-san-na, o-sanna in ex-cel-sis,  
 in ex-cel-sis, in ex-cel-sis,  
 o-san-na, o-sanna in ex-cel-sis,  
 o-san-na, o-sanna, o-san-na, o-sanna in ex-cel-sis,  
 in ex-cel-sis, in ex-cel-sis, o-

celsis, o san na, o sis, o san na in ex cel sis, in ex cel sis, in ex  
 sis, o san na in ex cel sis, in ex cel sis, in ex  
 na, o sanna, o san na in ex cel  
 in ex cel sis,  
 celsis, o san na, o san na in ex  
 o san na  
 sanna, o sanna, o san na, o san na in ex cel  
 in ex cel sis,  
 sanna, o san na, o san  
 celsis, o san na, o sanna,  
 sis, o san na, o san na, o san na in ex cel sis, o san na, o  
 in ex cel  
 celsis, o san na, o san  
 in ex cel sis, o sanna, o sanna, o sanna, o san na,  
 sis, o san na, o sanna in ex cel sis, o san na, o

V. A. 1887.



- na, o - san - na, o - san - na, o - san - na in ex -  
 o - san - na in ex - cel - sis, o - san -  
 san - na in ex - cel - sis, o  
 - sis, o - san - na, o - san - na, o - san - na, o - san -  
 na  
 o - san - na, o - san - na, o - san - na in ex - cel - sis,  
 san - na in ex - cel - sis, o -  
 o - san - na in ex - cel - sis, o - san -  
 cel - sis, o - san - na, o - san - na in ex -  
 na in ex - cel - sis, o - san - na, o - san -  
 san - na in ex - cel - sis o -  
 na in ex - cel - sis, o - san - na in ex -  
 in ex - cel -  
 o - san - na in ex - cel - sis, o - san - na, o - san -  
 san - na in ex - cel - sis, o - san - na, o - san - na, o -  
 o - san - na, o - san - na, o - san - na, o -

na, o - san - na, o - sanna, o - sanna in ex - cel -

cel - sis, o - sanna, o - sanna in - ex - cel -

na, o - sanna, o - san - na in ex - cel -

sanna in ex - celsis, o - san - na in ex - cel -

celsis, o - san - na in ex - cel -

- sis, o - san - na, o - san - na, o - san - na in ex - cel -

- na in ex - celsis, o - san - na in ex - cel -

sanna in ex - celsis, o - san - na in ex - cel -

sis, o - san - na,

sis, o - san - na, o - sanna in ex -

sis, o - san - na,

sis, o - san - na in ex - celsis, o -

sis, o - san - na,

sis, o - san - na, o - sanna in ex -

sis, o - san - na,

sis, o - san - na in ex - celsis, o -

**D**

o - - san - na in ex - cel - sis, in ex - cel -  
 cel - sis, o - san - na, o - san - na, o - san - na,  
 o - - san - na in ex - cel - sis, o - san - na, o - san - na,  
 san - na in ex - cel - sis, o - - san - na, o - san - na, o - san - na,  
 o - - san - na in ex - cel - sis, in ex - cel -  
 cel - sis, o - san - na, o - san - na, o - san - na  
 o - - san - na in ex - cel - sis, o - san - na, o - san - na  
 san - na in ex - cel - sis, o - - san - na, o - san - na, o - san - na

**D**

sis, o - san - na  
 o - san - na  
 o - san - na  
 o - san - na  
 sis, o - - san - na in ex - cel - sis,  
 in ex - cel - sis, o - - san - na in ex - cel - sis,  
 in ex - cel - sis, o - - san - na in ex - cel - sis,  
 in ex - cel - sis, o - - san - na in ex - cel - sis,

V. A. 1867.

in ex-cel - sis, o - san - na in ex-cel - sis, in ex-cel - sis,  
 in ex-cel - sis, o - san - na in ex-cel - sis, in ex-cel - sis,  
 in ex-cel - sis, o - san - na in ex-cel - sis, in ex-cel - sis,  
 in ex-cel - sis, o - san - na in ex-cel - sis, in ex-cel - sis,

in ex-cel - sis, o - san - na in ex-cel - sis, o -  
 in ex-cel - sis, o - san - na in ex-cel - sis, o -  
 in ex-cel - sis, o - san - na in ex-cel - sis, o -  
 in ex-cel - sis, o - san - na in ex-cel - sis, o -

o - san - na in ex-cel - sis, in excel - sis, in excel - sis.  
 o - san - na in ex-cel - sis, in excel - sis, in excel - sis.  
 o - san - na in ex-cel - sis, in excel - sis, in excel - sis.  
 o - san - na in ex-cel - sis, in excel - sis, in excel - sis.

san - na in ex-cel - sis, in ex-cel - sis, in excel - sis, in excel - sis.  
 san - na in ex-cel - sis, in ex-cel - sis, in excel - sis, in excel - sis.  
 san - na in ex-cel - sis, in ex-cel - sis, in excel - sis, in excel - sis.  
 san - na in ex-cel - sis, in ex-cel - sis, in excel - sis, in excel - sis.



## Nº 17. Benedictus. (Soloquartett.)

Allegro comodo. *♩ = 70*

Pianoforte.



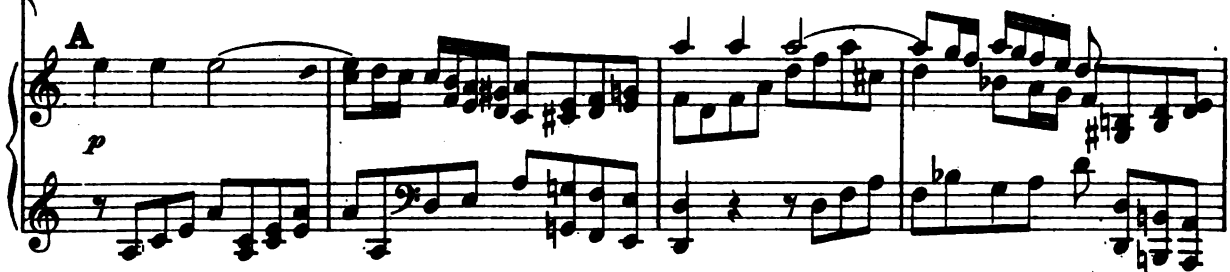
13 *legatissimo*

**A Sopran.**  
Be - ne - di - ctus qui ve - nit,

**Mezzo Sopran.**

**Tenor.**  
Be - ne - di - ctus qui ve - nit,

**Bass.**



be - ne - di - ctus qui ve - nit in no - mine do - mi - ni,

be - ne - di - ctus qui ve - nit in no - mine do - mi - ni,

Be - ne - di - ctus qui ve - nit in no - mine do - mi - ni,

Be - ne - di - ctus qui ve - nit in no - mine do - mi - ni,

be - ne - di - ctus qui ve - nit, be - ne -

be - ne - di - ctus qui ve - nit, be - ne - di -

be - ne - di - ctus qui ve - nit, qui

be - ne - di - ctus qui ve - nit, be - ne - di - ctus qui ve - nit, qui

di - ctus qui ve - nit, qui

- ctus qui ve - nit, qui

Handwritten "29" in the top left corner.

ve - nit, be - ne - di - ctus qui ve - nit, qui ve - nit, qui

Handwritten "30" in the top left corner.

nit, qui ve - nit, qui ve - nit, qui ve - nit, qui ve - nit, qui ve - nit, qui ve - nit, qui ve - nit

Handwritten "31" in the top left corner.

**B**

nit, qui ve - nit in no - mi - ne, in nit, qui ve - nit in no - mine, in nit, qui ve - nit in no - mine, in nit in

**B**

36

no - mine do - mi - ni, be - ne - di - ctus, be - ne -  
 no - mi - ne do - mi - ni, be - ne - di - ctus, be - ne -  
 no - mi - ne do - mi - ni, be - ne - di - ctus, be - ne -  
 no - mine do - mi - ni, be - ne - di - ctus, be - ne - di -

37

di - ctus qui ve - nit in  
 di - ctus qui ve - nit in  
 di - ctus qui ve - nit in  
 ctus qui ve - nit in

42

no - mine do - mi - ni, in no - mi - ne do - mi - ni, in no -  
 no - mine do - mi - ni, in no - mi - ne do - mi - ni, in no -  
 no - mine do - mi - ni, in no - mi - ne do - mi - ni, in no -  
 no - mine do - mi - ni, in no - mi - ne do - mi - ni, in no -

46

21

mi-ne do-mi-ni!

mi-ne do-mi-ni!

mi-ne do-mi-ni!

mi-ne do-mi-ni!

49

52

Be-ne-di-ctus qui ve-nit in no-mi-ne do-mini,

Be-ne-di-ctus qui ve-nit in no-mi-ne do-mini,

Be-ne-di-ctus qui ve-nit, qui ve-nit,

Be-ne-di-ctus qui ve-nit

55

be - ne - di - ctus qui ve - nit in no - mi - ne

be - ne - di - ctus qui ve - nit in no - mi - ne

be - ne - di - ctus qui ve - nit in no - mi - ne

be - ne - di - ctus qui

58

do - mini, qui ve - nit, qui

do - mini, qui ve - nit, qui

do - mini, qui ve - nit, qui

ve - nit, qui ve -

61

ve - nit in no - mi - ne do - mi - ni, qui ve - nit, qui

qui ve - nit in no - mi - ne do - mi - ni, qui ve - nit, qui

ve - nit in no - mi - ne do - mi - ni, qui ve - nit, qui ve -

- nit in no - mi - ne do - mi - ni, qui ve - nit, qui

cresc.



74

ve-nit, be-ne-di-ctus, be-ne-di-ctus qui ve-nit, be-ne-di-ctus

77

ne-di-ctus qui ve-nit, qui be-ne-di-ctus qui ve-nit, be-ne-di-ctus qui be-ne-di-ctus qui ve-nit, be-ne-di-ctus qui

80

ve-nit, qui ve-nit, qui ve-nit, qui ve-nit, qui



83

nit, qui ve - nit, qui  
 nit, qui ve - nit, qui  
 qui ve - nit, qui  
 ve - nit,

*cresc.*

**E**

84

ve - nit in no - mi - ne, in no - mine do - mi -  
 ve - nit in no - mine, in no - mine do - mi -  
 ve - nit in no - mine, in no - mine do - mi -  
 in no - mine do - mi -

*cresc.*

85

ni, be - ne - di - ctus, be - ne - di - ctus  
 ni, be - ne - di - ctus, be - ne - di - ctus  
 ni, qui ve - nit, qui ve - nit, qui  
 ni, be - ne - di - ctus, be - ne - di - ctus qui ve -

*kw*

*p*

92

131

qui tollis, qui tollis in

[illegible]

98

Handwritten musical score for "The Lord's Prayer" (No. 98). The score is written for five vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass) and piano accompaniment. The lyrics are in Latin and English. The tempo markings include *cresc.* (crescendo) and *rit.* (ritardando). A large handwritten "Rit." is written at the end of the score.

ni, in no - mi, ne, in no - mine do - mi -  
ni, in no - mi, ne, in no - mine do - mi -  
ni, in no - mi, ne, in no - mine do - mi -  
ni, in no - mi, ne, in no - mine do - mi -  
ni, in no - mi, ne, in no - mine do - mi -

*cresc.* *rit.* *Rit.*

132

**F**

ni!

ni!

ni!

ni!

**F**

*a tempo*

tr

**CHOR. I.**

O - san - na,

O - san - na, o - sanna in ex -

O - san - na,

O - san - na in ex - cel - sis, o -

**CHOR. II.**

O - san - na,

O - san - na, o - sanna in ex -

O - san - na,

O - san - na in ex - cel - sis, o -

[illegible]

in ex-cel-sis, o-san-na in ex-cel-sis, in ex-cel-sis,  
in ex-cel-sis, o-san-na in ex-cel-sis, in ex-cel-sis,  
in ex-cel-sis, o-san-na in ex-cel-sis, in ex-cel-sis,  
in ex-cel-sis, o-san-na in ex-cel-sis, in ex-cel-sis,  
in ex-cel-sis, o-san-na in ex-cel-sis, o-  
in ex-cel-sis, o-san-na in ex-cel-sis, o-  
o-san-na in ex-cel-sis, in excel-sis, in excel-sis.  
o-san-na in ex-cel-sis, in excel-sis, in excel-sis.  
o-san-na in ex-cel-sis, in excel-sis, in excel-sis.  
o-san-na in ex-cel-sis, in excel-sis, in excel-sis.  
san-na in ex-cel-sis, in ex-cel-sis, in excel-sis, in excel-sis.  
san-na in ex-cel-sis, in ex-cel-sis, in excel-sis, in excel-sis.  
san-na in ex-cel-sis, in ex-cel-sis, in excel-sis, in excel-sis.  
san-na in ex-cel-sis, in ex-cel-sis, in excel-sis, in excel-sis.

# Nº 18. Agnus Dei.

Andante moderato.

Pianoforte.

TUTTI.  
A - gnus De - i qui  
TUTTI.  
A - gnus

tol - lis pec - ca - ta mun - di, mi - se - re - re  
De - i qui tol - lis pec - ca - ta mun - di,  
TUTTI.  
A - gnus De - i, agnus De - i,  
TUTTI.  
A - gnus, agnus De - i,

no - - bis, no - - - - - bis, a - gnus De - i qui  
mi - - -

tol - lis pecca - ta, qui tol - lis pecca - ta, qui tol - lis pec - ca - ta  
- se - re - re no - - - bis, no - - - - -

mun - di, mi - se - re - re, qui tol - lis, qui  
bis, mi - se - re - re, a - gnus De - i  
mi - - - - se - re - re  
a - gnus De - i qui tol - lis pec - ca - ta, pec -

tol - lis pec - ca - ta, pec - ca - mi - se - re - re no - bis, mi - se - re - re no - bis, no - bis, qui tol - lis pec - ca - ta mun - di, qui tollis pec - ca - ta, qui tollis pec - ca - ta,

- ta mun - di, mi - se - re - re no - bis, mi - se - re - re ca - ta, pec - ca - ta mun - di, mi - se - qui tol - lis pec - ca - ta, mi - se - re -

no - bis, no - bis, re - re no - bis, re - no - bis,



*p*  
a - gnus De - i qui tol - lis pec - ca - ta, pec - ca - ta

*p*  
a - gnus De - - i, a - - gnus

*p*  
a - gnus De - - i, a - - gnus

*p*  
a - gnus De - - i, a - -

mun - di, mi - se - re - re - no - bis,  
De - i,  
De - i,  
gnus De - i,

**B**  
**SOLO. Sopran. *p***

do - na no - bis, do - na no - bis

**B**

pa - cem, do - - - na, do - na no - bis pa - - -

*TUTTI.*  
do - na nobis pa - cem,

*TUTTI.*  
do - na nobis pa - cem,

*TUTTI.*  
do - na no - bis pa - cem,

*TUTTI.*  
do - na no - bis pa - cem,

cem, a - - - - - gnus De - i qui *cresc.*

*p*  
do - - - na pa - cem, agnus De - i

*p*  
do - - - na pa - cem, agnus De - i

*p*  
do - - - na pa - cem, agnus De - i

*p*  
do - - - na pa - cem, agnus De - i

tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis,

*cresc.* qui tol - lis pec - ca - ta mun - di,

*cresc.* qui tol - lis pec - ca - ta mun - di,

*cresc.* qui tol - lis pec - ca - ta mun - di,

*cresc.* qui tol - lis pec - ca - ta mun - di,

*cresc.* qui tol - lis pec - ca - ta mun - di,

*cresc.* do - na no - bis pa - cem, do - na no - bis

pa - cem, do - na no - bis, do - na no - bis, do - na

no - bis pa - cem, do - na

**TUTTI. *p*** do - na no - bis, do - na pa - cem.

**TUTTI. *p*** do - na pa - cem.

**TUTTI. *p*** pa - cem.

**TUTTI. *p*** pa - cem.

**C**

pa -

cem.

**TUTTI.**

A -

- gnus De - i, a - - - - gnus De - i qui

tol - lis pec - ca - - - ta mun - di, pec -

**TUTTI. f** qui tol - lis pec - ca - ta mi - se - re - re,

**TUTTI. f** A - - - gnus De - i, a - gnus De -

**TUTTI. f** A - gnus Dei qui

ca - - ta mun - di mi - se - re - re

mi - se - re - re, mi - se - re - re

- i mi - se - re - re, mi - se -

tol - lis pec - ca - ta, pec - ca - ta mun - di,

no - - - bis, qui tol - - - lis pec-ca - - -

no - bis, mi - - se-re-re no - bis, mi-se-

re - - - re, qui tol-lis pec-ca-ta, qui tol-lis pec-

qui tollis pec-ca-ta, qui tollis pec-ca-ta, qui tollis pec-ca-ta,

-ta mun-di, mi-se-re-re no -

re - - - re, mi-se-re-re no -

ca - ta, pec-ca - - ta, mi-se-re-re no -

pec-ca-ta mun-di, mi-se-re-re no -

bis, do - - na no - bis, do - na no-bis

bis, do - - na pa - - cem, do-na

bis, do - - na pa - - cem, do-na

bis, do - - na pa - - cem,

V. A. 1867.

pa - cem, do - na nobis pa - cem, do - na no - bis pa -  
 no - bis pa - cem, do - na no - bis pa -  
 no - bis pa - cem, do - na no - bis pa -  
 no - bis pa - cem, do - na no - bis pa -

cem, do - na pa - - - - - cem, do - na no - bis,  
 cem, do - na pa - - - - - cem, do - na,  
 cem, do - na pa - - - - - cem,  
 cem, do - na pa - - - - - cem,

do - na no - bis pa - - - - - cem.  
 do - na no - bis pa - - - - - cem.  
 do - na no - bis pa - - - - - cem.  
 do - na pa - - - - - cem.

*dim.* *pp*

*Fine.*